

continental



film review

september 1967

50 cents

ART = REPRESENTATION + movement = Life force an equation that artists have been perpetuating through the ages.

From the earliest days movement was conceived as a series of related pictures and the basic principle of the strip cartoon is inherent in the Minoan frescoes, Greek friezes, Egyptian tomb decoration, Trajan's column, Pompeian murals and the work of Giotto.

With Giotto, movement began to take on a human urgency in which the characters were seen in an effort to communicate. By 1370, in a woodcut, we have what is one of the first dialogue balloons and at the beginning of the 15th century Masaccio is giving his characters eloquence ("The Tribute Money", Florence, is a good example).

Scientists and artists have been equally preoccupied with the capture of movement (life-force) and until the end of the 19th century, the artists were having the best of it.

In 1846-47 some stories in pictures (*Histoires en Estampes*) of Rodolphe Töpffer were published. The strip cartoon was born to immediate acclaim — even Goethe expressed his approval.

By the 1890's when the movie camera was invented, the strip cartoon had done a half century of preparatory work on the visual story and Georges Colomb (the famous *Christophe*) had created a working formula that was to last until the headquarters of the strip cartoon moved to America.

The movie-camera, the machine par excellence of the moving-image age, took over. With its triumph, painters had one of their main incentives snatched from them and it is significant that some artists turned to colour, light and form while others took up the strip cartoon to create characters of national and international appeal.

The screen has always been jealous of this intimacy between the cartoon and its readers (made possible by the

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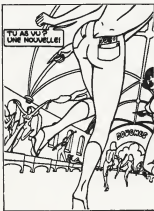
Above: Roger Vadim gives his two stars, Jane Fonda and Ugo Tognazzi some spatial advice for a scene from his new film, "Barbarella".

the moving image - the strip cartoon and the cinema

Below: A scene from Guy Pellaert's "bande dessinée", "The Adventures of Jodelle". An immensely funny satire in which Rome in the year 14 has, oddly, the accoutrements of contemporary life — the morals remain much the same. Jodelle is a curvy creation with a perpetual moue and inclination to shed her already economical costume, not — as Frantz-Andre Burguet said in "Arts" last year — "comme quelque chose que l'on ôte mais comme une partie de soi dont on emerge plus pur, plus beau, plus neuf." Pellaert, by the way, did all the strip-cartoon drawings for Jessua's film "Jeu de massacre" (which, incidentally, Antony Balch has acquired for this country).



Left: A strip cartoon very often has ready-made film visuals with camera angles and lighting implied. This is a shot from "The Adventures of Jodelle" by Guy Pellaert, one of the new French strip cartoons that have made an impression not only in France but abroad in book form and magazine serialization. Jodelle combines the attractions and hazards of Messalina and Lolita.



daily appearance of a cartoon) and at odd times has swooped on these characters and put them on the screen, with varying results, often good when the graphic style has been retained (as Krazy Kat — Felix the Cat) not so when the black and white subject is op-art coloured into say Losey's version of "Modesty Blaise".

Now it seems the screen is in for a spate of strip-cartoon characters — Diabolik, Barbarella, Jodelle.

ROGER VADIM'S "BARBARELLA" is now well under way with Jane Fonda as the heroine of the year 40,000. "The reason why other strip cartoon characters are not very credible," says Jane, "is because they cannot be taken seriously. Barbarella is credible — she has a sense of humour and irony not usually found in characters of pure fantasy. She has also a strong sensual appeal but it's not necessary to accentuate the vamp character."



Above: Jodelle, girl with the pouting mouth and a costume which has a central vent which may have inspired the costume Jane Fonda is wearing (opposite right) for "Barbarella".



With Jane Fonda in this space adventure are Anita Pallenberg as the Black Queen, a sensual and sinister figure who persecutes Barbarella in the city of Sago.

John Phillip Law (seen in "The Russians are Coming") and who has just finished "Diabolik" plays Pygar, Barbarella's guardian angel who saves her from mortal perils with the aid of enormous wings.

Ugo Tognazzi is Mark Hand who saves our heroine from many a difficult predicament. As a gesture of appreciation Barbarella instructs him in the art of love — terrestrial style, of course.

Milo O'Shea moves from Dublin to outer-space as the terrible custodian of the kingdom of Sago.

Antonio Sabato (young Sicilian player seen in Grand Prix) is a romantic revolutionary chief working with Barbarella. Romolo Valli, noted Italian stage actor, is the President of the Earth who orders Barbarella on her special mission — to find a scientist, missing from Earth with the secret of a new ray, a terrible means for destruction.

Vadim, who defines Barbarella as a kind of futuristic Alice in Wonderland or a magic Mary Poppins, is not concerned with what he calls "the traps of special affects". "In science fiction cinema the special effects minimize the importance of the characters or simply conventionalize them. I am preoccupied above all with the characters and their identification with the public. Certainly the decors will be strange and rich with colour but they will always be within the context of the drama."

Claude Renoir is in charge of the camera; Mario Garbuglia has designed some futuristic sets in the De Laurentiis, Via Fontana studio (including an ice lake 500 ft by 50 ft which 580 arc lamps turn into a wonderful interplanetary horizon); Jacques Fonteyne has created the space suits.

Left: Jane Fonda as Barbarella in Roger Vadim's new film — a treatment of the now celebrated strip cartoon.

cover picture : kitty de hoyos



Kitty de Hoyos is seen in these two scenes (also the cover picture) in a nightclub sequence from the Mexican film, "Domingo Salvaje" (Savage Sunday) directed by Francisco de Villar from the novel "Savage Holiday" by the famous North-American writer Richard Wright. Photography is by the celebrated Gabriel Figueroa.



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 Australasia, Pacific & Far East: £4.0.0 (\$13.00) postage included.
 EURAP PUBLISHING CO. LTD.
 71 Oldhill St., London, N.16.

Second Class Postage Rates paid at New York, N.Y.

Below: Nadja Tiller in "No Orchids for Lulu"



new in town

One of the loveliest stories in that nostalgic collection of humorous anecdotes, Elliot Paul's "A Narrow Street", is the one about Monsieur de Malancourt who sent an expensive photo mounted and autographed of his "plump and symmetrical backsides, without drapery" to an art dealer who had tried to sell him an oil painting signed Watteau. Not unnaturally the art expert interpreted it as an implication that the returned Watteau was not genuine and brought a libel suit. M. de Malancourt argued in his own defence that "a picture of one's backside was more intimate and personal than a photograph of one's face. To send it to a friend or acquaintance, therefore, was not an insult, but a mark of affection and esteem. Furthermore, it was a token more permanent and honest than the conventional photograph, since one's bottom changes less rapidly and radically than one's face, the latter being exposed to wind and weather as well as the ravages of time."

This extract from Paul's little masterpiece might well have inspired the Japanese artist, Yoko Ono's new film, *Film No. 4* which comprises a fifteen second shot each of 360 bare bottoms whose owners make some comment during the shooting — or in some cases when they refused. These commentaries are re-edited so that there can be no identification between voice and image but as Miss Ono says: "these bottoms belong to people who represent the London Scene today. It's a kind of protest signed by buttocks."

The real crux of the matter though is in Miss Ono's idea of having a photo file of a smiling face of every single human being in the world. In this way anyone with the power to mass-kill could see a group of faces from the area in which he intended to operate and this in itself might well be the most personal deterrent

— the most personal protest.

One must accept any kind of protest against a society which allows famine and war and if it is done with a deal of humour too, audience awareness is likely to be greater.

The World Premiere of "Film No. 4" takes place at the Jacey, Charing Cross Road, August 8th at 11.30 p.m. This will be a benefit for the Institute of Contemporary Arts — all tickets 30s. The film will then run normally at the same cinema.

When we saw *Les Demoiselles de Rochefort*, in Paris on our way to Cannes we were ravished by Demy's personal use of colour, enchanted by Catherine Deneuve teaching children to dance and generally entertained even if it was twenty minutes too long and Norman Maen's choreography seemed none too inspired.

The London version, seen briefly at the Coliseum, was dubbed and not very sympathetically, making the *deux sœurs jumelles*, *noes sous le singe des Gâteaux* much harder and weighing down the essentially light atmosphere of the piece. A pity for there was a great deal of French chic in the film which is always stimulating.

Marguerite Duras's novel should, more accurately, have been translated as *The Sailor from the Gibraltar*, for it is to a yacht, not the controversial rock, that it refers.

The film, directed by Tony Richardson, begins with Alan (Ian Bannen), an increasingly disillusioned worker at the Registrar of Births and Deaths, on his night-train way to a holiday in Florence with Sheila, with whom he has been living for some time.

Sheila is a happy, uninquiring guide-book tourist whose superficiality has tried Alan's patience to the point of breaking off the relationship.

Brought reluctantly face to face with some Michelangelo sculpture Alan recognizes an integrity of spiritual and artistic struggle which, on an instant, makes him decide to give up his job and to leave Florence for a small village by the sea.

Sheila, goes with him, happy that there are some important ruins in the vicinity, but Alan (after spending a night with a local Italian girl) finally breaks with her and she returns to London.

Alan now begins his big affair with Anna, a French woman, owner of the yacht *Gibraltar* moored just off the coast, but from this moment the film drops its rather compelling conflict of character (in an enchanting setting) for a symbolic affair in which Anna is continually searching for a sailor (a previous member of the *Gibraltar's* crew), with whom she had been in love. With only a vague idea of what he looked like, certain only of the fact that he had a scar behind his ear, she sleeps with men all over the Mediterranean looking behind their ears with increasing despair.

Alan, in love with her, is fiercely jealous of the errant sailor whom, at first, he believes is merely a myth provoked by Anna's need for love. Finally an encounter in Hydra makes him wonder if there is something to her story, but Anna now seems to need Alan more than she needs the myth. Nevertheless when the men are reported in Yokohama they make for Japan.

The trouble is, is that the frictional relationship between Sheila and Alan has its roots in reality and we are held, but immediately Alan sees in Anna his salvation, we are involved with symbolic sentimentality that not even Jeanne Moreau can invigorate.

The creaking theatricality of the script is soon apparent with the advent of the man on the train who, apart from some trite philosophy, conveniently mentions the village of Rocca to which Alan eventually goes.

The static script makes little use of the fluency of Raoul Coutard's camera talent which we glimpse only in the Florence sequences and a chase in Hydra.

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Below: Artist-film maker, Yoko Ono and Tony Cox during the shooting of their unusual protest film, "Film No. 4" (coming to the Jacey, Charing Cross Road).



BERLIN

by peter cowie

BERLIN is arguably the most efficient ly organised film festival in the West, and Dr. Bauer, its founder, hopes to attract entries from the Iron Curtain countries now that the festival has become a "G.M.B.H." or independent limited company that frees it from the more obvious political overtones. But Berlin is still fobbed off with second-rate entries by some countries, notably the U.S.A., that should know better.

youth

Although many films attempted to compound fantasy with realism this year, few managed to do so to just the right degree. The Golden Bear was won by "The Start", a French-speaking film directed in Belgium by Jerzy Skolimowski, known in Britain only to visitors to recent London Film Festivals for such idiosyncratic films as "Walkover" and "Barrier". "The Start" spurns the dictates of conventional narrative and screen logic; it is essentially a few random reactions on a theme — a young man's frustrated

sex

desire to participate in big-time motor-racing that is gradually identified with his sexual inhibitions. The ending, as Jean-Pierre Léaud sits in a grey hotel room listening to the roars from the neighbouring racetrack, is brilliantly controlled. The boy has lost his chance of joining the race, but he has won instead the quiet affection of the girl (Catherine Dupont) who sleeps beside him.

Skolimowski keeps his audience on its toes the entire time, displaying a happy knack of filming old, familiar scenes in a slightly offbeat way, so as simultaneously to mock the cliché and to endow it with fresh currency.

symbolism

Frans Weisz's "Illusion is a Gangster-film" is one of the rare gifted fiction films to emerge from the Netherlands. It revolves around a young author, Wessel Franken, whose book, "Gangstergirl", is being made into a film. He is commissioned to write the script, and finds that he is gradually merging with his hero — or anti-hero — to the detriment of his marriage. It sounds like a theme from Robbe-Grillet, but Weisz is so passionate a director that his complexes and flights of imagination exert a fascination right from the start. The film spills over with talent; certain scenes are shot with a panache that makes "Gangstergirl" look like a tenth, not a first, film by its director; other moments, particularly those at

Menton where the writer searches anxiously for peace while he works on the script, have an exquisite melancholy that derives from Franken's predicament as much as from the wintry Riviera.

Not quite so brave, but unexpectedly stimulating, were two German entries. "Tattoo" is directed by a young film-maker from television, Johannes Schaaf. This is a colour film about a boy from reform school who is restless and truculent in the bourgeois environment that his foster-father offers him. The very style of "Tattoo", all vigorous camerawork and sudden instants of fury and protest, charts the hazardous moral approach to life of the German teenager, to whom Hitler is merely a name and to whom an

ultra-high standard of living has been natural and sometimes dangerous. There is much humour and a healthy desire for freedom in the film, and it is inhabited by an ebullient little creature called Helga Anders, with all the self-confident sophistication of a Julie Christie.

youth plus

"Alle Jahre wieder" (Time and Time Again) won a special prize for its scriptwriter and director, and the problems this time are those of encroaching middle-age. Hannes is estranged from his wife in Munster, but family ties and sentiments drag him back to the Westfalian town every year at Christmastime. In 1956 he brings his complaisant mistress (Sa-

Below: From Rodolfo Kuhn's "Noche Terrible" (Argentina)



Right: Sabine Sinjen in twenty-seven year old Ulrich Schamoni's second film, "Every Year the Same", an official contribution by West Germany to the Berlin Festival.



Left: Patrick Bauchau and Haydée Politoff in two scenes from Eric Rohmer's verbose but engaging "La collectionneuse". Haydée is a doll.
Below: Michel Simon, who won the actor's award at Berlin for his performance, in Claude Berri's "The Old Man and the Child".



san sebastian



bine Sinjen) in tow, and while she is entertained by the owner of a local hotel, Hannes goes through the inevitable motions of being a husband and father. Underneath he is rather proud to find that his wife (Ulla Jacobsson) still loves him, and so once more he fails to demand a divorce. Clearly 27-year old Ulrich Schamoni finds it difficult to give anything like a penetrating commentary on an older generation, and his visual style lacks inventiveness, but he describes the round of provincial life with wit and understanding.

On the last day of the festival, Adriaan Divoorst's "Paranoia" gave additional proof of new stirrings in the Netherlands' film industry. Again, as in Weisz's film, the anti-hero is a young man. He is called Arnold Cleever, and he is resentful towards friends and society alike, rejecting all offers of sympathy before he jumps out of the window of his apartment in Amsterdam. Divoorst makes "Paranoia" a hermetic film; he really suggests the claustrophobic depressions that haunt Cleever, and plays havoc with the film's time cycle so that one is never sure when the final outburst is due.

The Yugoslav feature, "The Rats Wake Up", which I enthused about three months ago in CFR, again impressed me. The director, Zivojin Pavlovic, is able to convey the shame and frustration of the petty criminal to perfection. The film is bathed in

humiliation and put together, one should add, with understatement and economical skill. The other Yugoslav entry, "The Dream" (directed by Puriša Djordjevic) is equally successful in its blend of hopeful prognostication and bitter fighting as a young partisan girl dreams of a future with her lover that is snuffed out brutally by the war.

Finally a word about two French films in competition, both more intriguing than "La Vieille Femme et l'Enfant", which won the Best Actor's Award for Michel Simon. Serge Roulet's "The Wall" is an ascetic, often brilliant account of the interrogation of three prisoners during the Spanish War, adapted from a play by Sartre. And Eric Rohmer's "La Collectionneuse" is a sensual study of a "nature girl" in the south of France, who confuses two intellectuals down from Paris on a reading holiday. Much of the dialogue is too literary by far, but the colour photography gives great point to the sights and sounds of the Côte, and Haydée Politoff is a ravishing girl.



PRIZE WINNERS at San Sebastian were: Golden Shell — Stanley Donen's "Two for the Road" (Frederic Raphael's published script was reviewed last month); Silver Shell — Dino Risai's "The Tiger" and Jiri Weiss's "Murder Czech Style"; Best Direction — to Janusz Morgenstern for "Yovita"; Best Actress — Serena Vergano in Jorge Grau's "A Love Story". Best Actor — to Maurice Ronet in Chabrol's "Le Scandale" and John Mills in the

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Bottom picture: Alfredo Mayo, Geraldine Chaplin and Jose Luis Lopez in a scene from "Peppermint Frappé", Carlos Saura's latest film. Below: From Jorge Grau's new film, seen at San Sebastian, "Una Historia de Amor".



the fire of love

COMING TO LONDON soon is Georges Combret's new film "The Fire of Love" in which Dominique Boschero plays Monique, the young wife of the elderly Marois (René Dary).

Marois is a market trader in Marseilles and spends too much of his time reminiscing with his old sailor buddy, Michaux.

Neglected, Monique falls in love with Jean-Louis, a garage mechanic whom Marois has taken a liking to and helped.

The truth is cynically told to Marois by Michaux's son after he has taken a beating from Jean-Louis. The resultant show-down involves Monique in a serious accident and Marois is sobered into the recognition of his own responsibility in the affair.

Dominique Boschero is one of France's busiest young actresses. Born in Paris she was brought up in Italy, at Trastevere. Back in Paris, after attending a drama school, she appeared in the famous cabaret, La Nouvelle Eve and soon made her way in films, both in France and Italy.



SAN SEBASTIAN. From previous page

Boulting Brothers' "The Family Way", Grand Prix for Shorts. "Piero Gherardi" (Italy).

Seventeen films from twelve countries, bullfights, press conferences and an important retrospective of the new young Spanish cinema combined to make a pleasurable if not unduly exciting festival.

The Young Spanish retrospective accompanied by a very useful Festival publication by Manuel Villegas Lopez. "El Nuevo Cine Espanol", was a genuinely important event with films by Picazo, Regueiro, Patino, Eccliza, Camus, Aranda, Summers, Fons and

Saura, establishing beyond doubt the authenticity of this new movement which has been reported in CFR from its birth.

We were looking forward to seeing Edgar Reitz's "Mahizeiten" but apparently this has been reserved for Venice and in its place was shown Karl Hamrun's "Two Like Us".

Jorge Grau again revealed his quality as a director of quiet, atmospheric power and his "Una historia de amor" was a further definition of the new Spanish cinema that still remains completely unknown in this country. Manuel Villegas Lopez's long study is an exhaustive one beginning with Nieves Conde's "Surcos" (1951)

and finally mentioning eleven new productions which undoubtedly will make a concerted and individual impact on the international scene beginning with Venice — they are: "Dante no es unicamente severo" (Jacinto Esteve and Joaquin Jorda); "Cada vez que..." (Carlos Duran); "Ditrambo" (Gonzalo Suarez); "Oscuros sueños de agosto" (Miguel Picazo); "El amor brujo" (F. Rovira Beleta); "Peppermint Frappé" (Carlos Saura); "El regreso de Luis Rubio" (Mario Camus); "Ese matrimonio informal" (Berlanga); "Si volvemos a vernos" (Francisco Riquelme); "Los chicos con las chicas" (Javier Aguirre); "Erase una vez... o dos" (Manuel Summers).



Above and Left: From Georges Combret's new film "The Fire of Love"



1959 new wave high tide

GODARD

OVER THE PAST ten years one of the most important developments has undoubtedly been the open opposition, first apparent in 1955, between the Chinese and the Soviet communists. Godard's "La Chinoise" is an inside look at a group of young people who, in this Paris summer of 1957, are trying to apply to their own lives the theories in the name of which Mao Tse Tung has broken with the increasingly bourgeois rulers of the USSR and the principles of the Western communist parties.

There are five of them, rather like Gorki's "Les Bas Fonds", each representing a particular element of society. They are living at the moment in a flat loaned by a friend whose parents are abroad for several months. They live, simply, severely almost, sharing their resources and ideas.

Veronique is a student of philosophy at the Nanterre Faculty of Letters. For her, social ideas and moral problems are posed in immediate and concrete terms.

Guillaume is an actor, whose preoccupation with the thoughts of Mao has led him on the road to a truly socialist theatre — the door to door theatre.

Kirilov is so named because of his resemblance to one of Dostoevsky's characters in "The Possessed". He is a painter and, as such, thinks up the slogans painted on the walls of the flat.

Yvonne represents the country community. She came to Paris to work as a maid but found herself involved in prostitution before Henri took her from it. She works mainly in the kitchen. Henri works in an Economic Institute.

The first part shows each as an individual, psychologically and morally, and then looks at them living together.

The second part of the film is less didactic and purely dramatic.

Veronique will propose the assassination of a high personality in the French Educational world. Everyone will agree except Henri who defends the theory of pacific co-existence with the bourgeoisie.

Henri will be excluded from the group for revisionism. Kirilov, haunted by the idea of death, will kill himself confounding both God and Marx-Leninism (repeat of the famous Dostoevskian syllogism) after having asked in vain to accomplish the murder proposed by Veronique.

Veronique will commit the deed, but a series of future terrorist acts destined to provoke fear and the provisional closing of the universities to afford the opportunity to create a new educational approach.

In a suburban train she meets Francis Jeanson. During the conversation which takes place on humanism and



Above: Godard directing Anne Wiazemsky

Below: Jean-Paul Belmondo and Genevieve Bujold in "Le Voleur" directed by Louis Malle and adapted from the novel by Georges Darien. The directors of the first nouvelle vague are back on the scene (some indeed have never left it) with a vengeance. Malle, Godard, Truffaut, Chabrol, Marcel Camus, Resnais, Aurel, Vadim are all busy with new films. 1957 will undoubtedly be a vintage year. Older directors, too, are no less busy: Duvivier has begun "Diabolically Yours" with Alain Delon and Santa Berger; Abel Gance, at 77, is preparing "Christopher Columbus"; Claude Autant-Lara (a provocative 68) is preparing an adaptation of Marc Toledano's book, "Le Franciscain de Bourges" — a story of a prison warder who helped the inmates in Gestapo haunted France of 1943.



terror one realises that Veronique hesitates to pass from theory to action.

Finally one will see Veronique accomplishing her act (and another by accident).

We also see the others accomplishing their destiny: Guillaume going from door to door reading Racine to young housewives or Brecht to concierges, Yvonne stands at the entrance of the metro selling "Humanité Nouvelle" while a few steps away, without look-

ing at her, Henri is selling "Humanité Dimanche".

Veronique is the only one remaining in the flat which she has to leave because the friend's parents are returning. She realises that these have only really been Marxist-Leninist holidays, and she has now to return to classes and the struggle is only beginning. It was the first step in a long march.



Left: Francois Truffaut directing a scene from his new film "The Bride Wore Black" with Jeanne Moreau (Julie) and Charles Denner (the painter Fergus who persuades Julie to pose for him as Dina the Huntress and then falls in love with her).

true form truffaut

After ten days of shooting in the streets of Cannes and around the station there Francois Truffaut took his "The Bride wore black" team back to Paris and this is what he has had to say about the film:

"I believe that the making of a film imposes certain preconceived notions on us, which stay with us and guide us throughout the shooting. This preconceived notion can be concerned with the way an actor plays a role. In "The Bride wore black", I had a definite opinion from the beginning about the acting of Jeanne Moreau. In "Jules et Jim", I made her 'blossom out' as a reaction against the morose and intellectually moody style of acting she had dis-

played in "Moderato Cantabile" and "La Notte". However, since "Jules et Jim" she has been made to smile and laugh a good deal, so this time we will go in another direction. No laughing or smiling, no moodiness or bitter pouting. An absolutely straight face, normal and determined. I will ask her to act like a man, with no feminine affectation; like a man who is thinking about a job which has to be finished. Actually, she can take example from Raoul Coutard, whose face is generally calm, expressionless and competent.

"In my mind, the form of a film comes at the same time as the idea. If I think about showing a couple kissing one another, I won't ask my-

self a month later: are they going to be kissing in the sun, or in the rain. No, all that is complete in my mind from the time the idea first comes to me. If I hadn't visualized a scene in its entirety, I would take it out of the script.

In "The Bride wore black", I will need to show five men who have just done something stupid. They decide to separate and never try to see each other again. In order to avoid a lot of needless dialogue, I will use a high vertical shot down into a sunlit square, which will show the five men who separate and go off into different directions. I hope this will get the idea across...



For me, cinema is a prose art. Absolutely. It is a question of filming beauty without appearing to do anything at all. I am firmly convinced of this. Poetry exasperates me, and when people send me letters with poems in them, I throw them into the ash can. I enjoy poetic prose, people like Cocteau, Audreberti and Queneau, but only their prose. I like films because they are prosaic. Cinema is an indirect, undeclared art, which conceals as much as it reveals.

Left: Charles Denner as the artist Fergus in a scene from Truffaut's new film "The Bride Wore Black".

Right: Violence and Peace defined by the two students absorbed in a popular magazine and book (linked comfortably by arm and leg) sitting in front of symbols of the Vietnamese war. From Godard's latest film, "La Chinoise" in which university students discuss and argue the pros and cons of Soviet and Chinese communism.



Above: Michèle Mercier framed in black as Angélique in "Indomptable Angélique"

"It is absolutely impossible for me to do something which I can't personally feel very deeply. Until now, I have been fortunate to make only those films which interested me, and to make them in complete freedom. I think a person is lost when he tries to undertake something which doesn't resemble him. At least I am.

When all of my films were shown one after another at Annecy, the people

who saw them noticed certain recurring undercurrents. In any case, I have never felt any hesitation before beginning a film, as to the style it was going to have. These recurring under-

currents are hidden. In my films, for example, the central character must never say what he is really thinking. Nothing should ever be straight out. I don't think anyone has ever said "I love you" in any of my films. It was unimaginable for me. In "The Bride wore black", someone will say it, but it will have the character of an event in the story.

The situation may be different, but I think that the characters in my films, their ideas about life, always remain constant.

It is true that I care a great deal about coherence and that I need a solid thread of continuity. Any improvisation will be within a tight frame work. Generally, this happens in the middle of the shooting, when I have a new idea of what the film is going to be. At that moment, I might strengthen a particular aspect which

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Left: The church bells ring out. The wedding party pauses for photographs. Suddenly, startlingly, comes a shot. An accident, a stupid mistake. The bridegroom falls to the church steps and dies in the arms of his bride of a few minutes. Serge Rousseau as David and Jeanne Moreau as Julia in "The Bride Wore Black".



from previous page

seems to me to have become important, and this is where the improvisation comes in. We might modify certain scenes, grouping them together, or throwing them out completely. Anything can happen. Personally, I believe firmly in a mounting climax, and this is what draws me to Hitchcock, and makes me consider films as entertainment. For, like Fellini, Welles and Resnais, I believe that the business of filmmaking is and should be a part of the business of entertainment.

new productions

AFTER JUST COMPLETING "Comme mars en Carême", Macha Meril will again take up her role as producer. Six months ago she produced "Au pan coupé" and now she will produce her second film, "This Week Mme Leroux", to be directed by Francis Giraud from a scenario by Georges Sempun. Macha will herself play Mme Leroux and Jean-Louis Trintignant will be her husband.

This winter Claude Berri will shoot his second film — the story of a father who wants his son to be an actor and who finally becomes a star himself although the son doesn't. "This will be my last autobiographical film", declares Berri, "then I want to make a film based on a story by Maupassant about a farm girl. I want to make films in the country because country-folk interest me most."

Jose Benazerat is completing his new film at Portofino in Corsica "A... comme Agatha" based on the novel by Claude Canguel. It's the story of a passionate woman (Valerie Lagrange) who is drawn towards crime. Two men are involved: a handsome coral fisherman whom she loves and her rich, fifty-year old husband (Curd Jurgens).

Anna Karina will be the star of "Six Crimes without Assassins" directed by Jacques Guyonnet based on the novel by Pierre Boileau. She will play a cover-girl married to a barrister who finds herself embroiled in a police enquiry. The French TV announcer Anne-Marie Pysone will make her film debut in the film.

Jean-Pierre Melville is thinking about making a remake of Renoir's "La Chienne" in which Michel Simon and Georges Flamant were the pre-war stars.

Serge Korber starts shooting this month "La petite vertu" in which Dany Carrel is not only a thief but also a bigamist. Her two husbands will be Robert Hossein and Jacques Perrin. Pierre Brasseur will play the role of an old photographer.

Fernandel will star in "Desiré" from Sacha Guitry's play in December. The film will be shot on location at Desauville.

Gunther Sachs (Brigitte's husband) will make his first feature film soon. Temporary title is "Narcisse dans le Mercure". He hopes to have Joanna Shimkus as star.

Nelly Kaplan, for so long the assistant of Abel Gance, is going to plunge into the features field with an adaptation of Georges Bataille's novel, "Ma Mère".

Jacques Perrin will be the star of Marcel Camus's next film, "Vive la nuit".

Claude Rich is one of France's busiest film actors. After "Oscar" he is playing opposite Jeanne Moreau in Tru-



Above: Alain Delon and Brigitte Bardot in "William Wilson", Louis Malle's sketch for the film, "Three Extraordinary Stories of Edgar Allen Poe"

Left: Louis Malle behind the camera shooting his Edgar Allen Poe episode.

faut's film, then will go into Alain Resnais's new film, "I love you, I love you" — a love story in a science-fiction setting.

Next month Pierre Grimblat will begin an American-style comedy, "Emmenez-moi au Ritz".

Edouard Logereau will direct "La Louve Solitaire" which will bring back Danièle Gaubert to the screen.

Jacques Daray will direct "Scoop" in the autumn. Based on the novel by Giles Coroner it is the story of a photo-reporter involved in the theft of a Rembrandt painting. Giuliano Gemma will also star.

Claude Choublier, TV writer, will direct his first film, "Vivent les Dames" in September. Christian Marquand will be the star.

Godard, indefatigable as ever, has announced his next film, "Week-end" in which Mireille Darc will play.



Below: Father and son, Jean-Gabriel Albicocco (behind camera) director of "Le Grand Meaulnes". On his left is his father, Quinto Albicocco, camera director. "Le Grand Meaulnes", says Albicocco, "is the novel most dear to the hearts of Frenchmen. It will be the film of my life".



Below: Jean Eglise and Brigitte Fossey as Augustin Meaulnes and Yvonne de Galais — un visage dur et fraternel — la plus grave des jeunes filles, la plus trêble des femmes. From "Le Grand Meaulnes".



Above: Brigitte Bardot and Alain Delon in the Louis Malle directed episode "William Wilson" from the film "Three Extraordinary Stories of Edgar Allen Poe"



french revival

1967 really does look like being a vintage year in the history of the French Cinema. Old favourites such as Marcel Carné and Julien Duvivier are back in the studios — the now established masters of the original nouvelle vague seem to be making a new concerted effort — new young directors are being given their chance. All this despite the disappointment of the de-taxation arrangements due to begin next year and the general difficulty of production finance and the increasing competition of films on television. Particularly commendable is the survival of the French film as such — not a production suffering from the pressures of market research and outside investment.

Left: A wonderful evocation of the strange fête that Augustin runs into as a schoolboy when he gets lost and during which he sees Yvonne de Galais for the first time.

sweden compact impact

Right: Christina Schollin as Sylvia and Hans Ernbäck as Adamsson in Stig Ossián Ericson's "Adamsson in Sweden" taken from the novel by Olle Långberg, author of "Dear John"

Below: Director Hans Abramson (left) directing his new film "Roseanna". The story concerns a young American girl tourist (Glo Petré) who is killed while doing the usual tourist round of the Gota Canal. It is based on a book by Per Wahloo and Maj Sjowall. The Inspector is played by Kevé Hjelm and also in the cast are Hans Ernbäck and Tor Isadell, who is seen below with the director.



Below: Monica Ekman and Ola Håkansson in Jan Halldöf's "Ola and Julia" described as a 'pop-style Romeo and Juliet love story'.



Below: Christina Schollin and Hans Ernbäck in "Adamsson in Sweden". Born in Stockholm, Christina Schollin studied at the Royal Dramatic Theatre and today divides her time between the stage and films. Since "Dear John" she has become, probably, Sweden's most popular film actress — the natural warmth and oddly frank ingenuousness she brings to her love scenes is, perhaps, her particular charm.



SINCE THE FOUNDATION of the Swedish Film Institute Swedish production has made a determined and cohesive impact on the international scene and new directors, writers and players are given as much chance as possible.

Kerrie Fant, president of the famous AB Svensk company has recently spoken of the continued collaboration with Bergman who has, incidentally been working now with Svensk for 25 years. The director will make an American film but at the Svensk studios. Currently he is editing "The Hour of the Wolf" and preparing a new film about a civil war — but a war that has no direct connection with any now being fought.

Fant went on to mention the new talent Svensk have fostered, particularly Jan Troell whose "Here is Your Life" has had a wide success and who is considered by some to be another embryo master, the quality of Bergman.

Two forthcoming Svensk promotions are "Queen Christina", based on an original script by Lars Forswell and "Gosta Berling" based on Selma Lagerlöf's novel.

Troell's latest film is "Ole Dole Doll" (Easy messy miny moe) in which Per Oscarsson plays a public-school teacher tragically affected by his desperate attempts to impose discipline on his class. He is tormented by divided loyalties for, while he detests his insubordinate pupils, he sympathizes with them at the same time, believing that the school system tends to turn children into enemies. The film touches on the new approach to education which has



Left: Ingrid Thulin and Max von Sydow in Bergman's latest film "Vargtimmen" (The Hour of the Wolf).



Above: Naima Wilsirand and Max von Sydow in Bergman's "The Hour of the Wolf". "The hour of the wolf is the time between night and dawn. It is the hour when most people die, when sleep is deepest, when nightmares are most palpable. It is the hour when the sleepless are pursued by their sharpest anxieties, when ghosts and demons hold sway."

"The hour of the wolf is also the hour when most children are born."

been a recent controversy in Sweden — it also has wider implications about the use of authority in a democracy.

"Ola and Julia" is a new Svensk production directed by Jan Halldoff. Ola and Julia meet for the first time in the lobby of a hotel in a town in central Sweden. He adopts a superior attitude believing her to be one of a group of pop fans who have stormed into the hotel to get a glimpse of him. In fact, while he is a singer with the most popular group in Sweden, she is an actress touring the country in a production of Beckett's "Endgame". "A Romeo and Juliet story in pop-time", Halldoff has called it. It is his third film.

"Adamsson in Sweden" is a Minerva Film production directed by Stig Ossian Ericsson. It is the wandering story of a young man, Adamsson, of doubtful parentage, who tries to make his way in the world as a writer but finds that often a charitable act has unfortunate consequences.

In trouble in the army, he deserts but returns to write his first novel in jail. In Stockholm the novel is refused, and disappointed, Adamsson goes north to work in a lumber camp.

In Gothenburg he works as a writer and renews his affair with Sylvia (Christina Schollin) and finally it looks as if the two, who basically need each other's comfort and strength, will make an enduring relationship.

Adamsson is played by Hans Ernbäck. Photography is by Björn Thorsen.

Other Minerva productions include "Rosanna" directed by Hans Abramson and starring Hans Ernbäck, Michael Tolan, Kevé Hjelm, Tor Isedal and Glo Petré. This is the story of a young American girl who is murdered in Sweden. Sven Nykvist did the impressive colour photography.

"Burned Child" will be ready around October this year. Directed by Hans Abramson with photography by Sven Nykvist it is a story of how we long for love even while oppressed by hate. How experience hurts (burns) us but teaches us to forgive and share a love. Players include Hans Ernbäck and Kevé Hjelm.

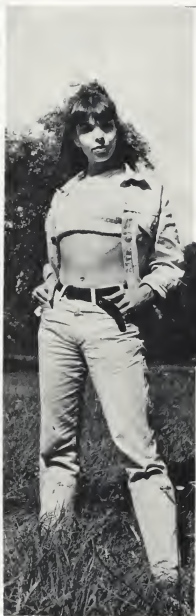
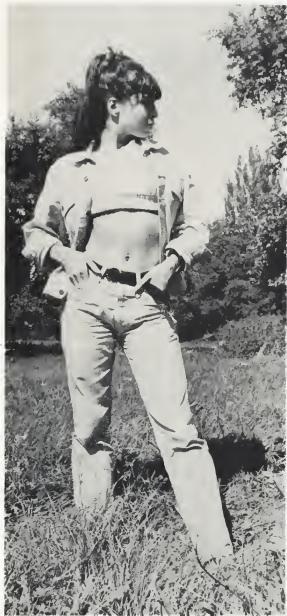
Minerva also have a new comedy starting this summer — "Winding Waltz", based on Artur Lundkvist's amusing tale of carefree love and music.

Arne Mattsson's "The Evil Circle" is now finished. Written by Elsa Prawitz it concerns a certain woman who, as a child, witnessed her father's violation of a little girl who had boarded with them for the summer. This experience has left an ineradicable mark on her. She has become a lesbian. The raped child returns, as a 30-year-old, to the scene of the outrage, a damaged creature unable to find harmony anywhere. The evil breaks out

Concluded page 27

Below left: An amusing scene from the episodic film, "Stimulanta", in which a husband unexpectedly finds an attractive negress in his wardrobe. (Svensk). Below right: From Åke Falck's "The Princess" based on the novel by Gunnar Mattsson. (Europa Film)





**new style
pussy cats**

**from the
new
farcical
surrealist
french
comedy**

SALUT LES COPINES

**(the
pussycats)**

***a black
comedy of
blackmail***

***directed
by
Jean-Louis
BASTID***





period pieces

THE GOOD OLD DAYS (a period which covers several centuries according to one's definition of good) is a period which attracts many film producers for reasons not too difficult to discover.

In days of old Knights were bold in several senses of the word and one such knight is Guerrando da Mantone (played by Tony Curtis) the hero of Pasquale Festa Campanile's new film

"On my way to the Crusades, I met a girl who..."

A warrior of lowly birth but knighted for his bravery in battle he is given command of all the land he can cover on horseback before the sunset of one day.

At the close of day he falls exhausted from his horse and is discovered by the lovely Boccadoro (Monica Vitti) a few feet from her game-



Left: Tony Curtis, as the knight Guerrando, lives it up with a group of enthusiastic lovelies in a scene from the film "On my way to the Crusades I met a girl who..."

Below: Tony Curtis as Guerrando is served wine by a comely wench. From "On my way to the Crusades..."



Above: Boccadoro (Monica Vitti) and friend. From "On my way to the Crusades..."

keeper father's cottage. When she learns that his realm comprises the terrain he has spanned and marked with his lance by sundown she moves his lance-marker beyond her home—just to ensure seeing him again.

On their next meeting, however, Boccadoro is enraged when she overhears Guerrando promising her favours to his squire, Marcullo (Nino Castelnuovo), when he is done with her. This crude disregard for women as anything except sex-gratifiers turns Boccadoro into a Middle-Ages suffragette. She vows to elevate herself and fellow women to a level higher than the animals.

The tempestuous lass spurns his

Left: Jean-Claude Brialy and Jeanne Moreau step into the French Revolution in a sketch in "The Oldest Profession in the World".

commands and manages to elude Guerrando's soldiers. Finally Marcullo suggests that his master marry Boccadoro — then later burn her as a witch. Winning her consent, however, is another matter. Guerrando succeeds only by threatening to behead her father. Before the strong-willed pair make peace, however, Guerrando is called to the Crusades. Upon the advice of his mentor, the Duke of Pandolfo (Ivo Garrani), he girdles his wife with a chastity belt before his departure.

Furious at this new outrage and lack of trust, Boccadoro dons armour and follows her husband, determined to secure the key to her iron prison. On the road she meets a knight, Drogon (John Richardson), who falls in love with her and pledges assistance.

Before Boccadoro and Guerrando can be united in a peaceful, marital alliance, however, they are captured by Saracens. Their chief, the Sultan of Bard (Hugh Griffith) tries to convert the knight into a Moslem and Boccadoro into a member of his harem. But fast-thinking, swordplay and a wild who's-got-the-key chase resolve all the complications and bring the couple together at last, the key to married bliss in their hands.

Right: Boccadoro in a ticklish spot while the bearded Guerrando directs operations. From the film "On my way to the Crusades..."

Right: From Steno's new film "Red Roses for Angelica". Just before the French Revolution an aristocrat takes on the identity of notorious bandit in order to win the girl who has refused him her favours as an aristocrat. Jacques Perrin is the young man, Raffaella Carrà the recipient of the roses.

Below: Guerrando prepares for les jeux du lit. Two a side apparently.





Right:
From Hynek Bocan's
"Nobody Gets the Last
Laugh"



THE NEW CZECH film-makers continue with productions of high quality and interest, foremost among them is the trio Milos Forman, Ivan Passer and Jaroslav Papoušek who are making a new comedy, "Like a House on Fire".

In colour, it has no particular central character as Forman's previous films but centres on the activities of the local Fire Brigade of a mountain village.

We meet the members of the Ball committee who are embarrassed by the disappearance of their tombola prizes. The Beauty Queen Jury also has its troubles and when a retired fireman is to be awarded a silver axe in recognition of his services embarrassment is incurred again for he is handed an empty case — the axe has been stolen. And to crown it all a fire breaks out in the neighbourhood and the fire brigade has to leave the ball in order to put it out (it burns to ashes nevertheless).

As with all Forman films the comedy seems to spring naturally from the characters and situations they could well find themselves in.

Assistant on Forman's film is Jaroslav Papoušek — he will be making his debut as a director in the very near future.

The writer Evald Schorm made an impressive debut as a director with "Everyday Courage" and he has now completed his second feature, "The Return of the Prodigal Son" in which he again tackles a difficult, almost intangible theme — that of compromise — is it necessary or not?

Schorm's central character Jan, is an architect, and (like the hero of "Everyday Courage") is an idealist who tries to pursue a rigid set of principles. Everyday he sees around him compromises being made between idealism and reality and this knowledge seems to set him apart from ordinary society until he is himself faced with a crisis of decision — can he continue alone or must he accept certain deviations as the natural law of human society?

Otokar Vavra's new film "Romance for a Bugle" in which flashbacks to the past build up a love story which is relived when two acquaintances, Vojta and Viktor, meet after twenty years.

Years ago Vojta had a serious affair with the mercurial Terina but when they were to elope together his grandfather died and seizing his opportunity Viktor, a fairground barker, carried her off to his caravan and away with the travelling show.

The two now elderly men try and recapture the spirit of the girl who is now dead.

Jan Svankmajer is a young Czech director and painter who has a surrealist approach to animated films. His "Fantasy in G — Johann Sebastian Bach" won a Cannes award, his "Last Trick" was honoured at Tours and "The Coffin Shop" won the Mannheim Gold Ducat last year. His new film "Etcetera", like the previous ones, is based on absurdity and black humour aimed to shock the spectator from complacency and indifference. Says Svankmajer:



**the
czech
scene
wave after wave**

Left: From Jures Jakiubisko's "Christ's Years"

Right, top: Miriam Kantorkova in "Romance for a Bugle".
 Right, centre: Jana Brejchova as the architect's wife and
 Jiri Menzel as her lover in Evald Schorm's intensely moving
 "The Return of the Prodigal Son".

"Etcetera" is in three parts: 'Wings', 'Whip' and 'House', three spheres of human endeavour from which one could put together one life. The character on which I demonstrate these mechanisms is without any kind of standardization, it has no face and no expression, it has no psychological features, it is in fact a 'scheme'.

"From the technical point of view the film is something between a cartoon and a paper-cut film. Each part has a different technique: 'Wings' — frottage, 'Whip' — child's 'folding' painting and 'House' — animated silhouettes cut out of paper."

"Picnic" is a film version of the play by Ladislav Smocek. It is directed by Smocek and Vladimir Sis. It is a story of how soldiers are sometimes forced by their circumstances to reveal their fundamental characters. One of the main characters is played by Josef Sour who was the platform guard in Menzel's superb, "Closely Watched Trains".

Stanislav Barabas's new film, "Tango for a Bear" pokes fun at tourism and the chase after foreign currency. A more experimental comedy is Oldrich Lipsky's "Happy End", the humorous effect being gained by narrating the story from the end to the beginning with the commentary and the action in counterpoint. The hero is, in fact, aware that his life is going backwards and makes use of the fact that he knows what is coming so that, in fact, for him the story is going forwards (we did say it was experimental).

Forty-three year old Lipsky made a big success with his spoof western, "Lemonade Joe".

Hynek Bocan won the Grand Prix at Mannheim with his first feature, "Nobody Gets the Last Laugh" and he has now begun a second, "A Private Tempest", based on the short story by Vladimir Paral which is a minute analysis of four characters who reach a crisis in their lives. Despite the serious situations Bocan maintains the tone of comedy throughout by stylized acting.

Vladimir Cech describes his new film, "Seven Ravens" as a film ballad. It is an action film shot mainly on real locations in the Beskids, a mountainous area. The partisans involved are ordinary men, not particularly heroes, they have their failings as well as virtues.

The leading character is taken by the Gestapo, tortured



Above: From Jan Svankmajer's "The Coffin Shop", a Punch and Judy (glove puppet) play which the director has used to make an animated film of really disturbing effect. Svankmajer, with his four films, has placed himself among the top-ranking artists working in this field. Brilliantly original his works have the impact of a Lenica or Foldes.

and in the end won over to the German cause. He continues to pretend he is a partisan but in reality he has the task of capturing alive and delivering into the hands of the Gestapo a former Soviet prisoner of war who worked in a Nazi underground arms factory. The agent survives the whole tragedy and probably lives in the community today wondering whether he will be discovered.

Above: A brilliant image from Jan Svankmajer's new animated film, "Etcetera".

IN A RECENT COUNT of Italian production the films were divided into the following categories: 17 comedies; 19 crime, spy and adventures; 16 dramas; 18 westerns; 7 musicals; 5 psychological dramas; 1 horror; 5 biographies.

It is a production, of course, that is consciously geared to previous success and the American market; the individualist manages to survive only if he has the genius of a Fellini, Antonioni or Pasolini.

Two aspects of censorship have recently been noted. First the Vatican newspaper *"Osservatore Romano"* criticism of too much violence in many Italian films — this applies mainly to westerns. Second, the odd habit of local authorities taking it upon themselves to bring law suits against films which have previously been shown without fuss in other areas.

While the publicity has sensation value the resultant hold-up of the film (perhaps a year) means a considerable delay in recuperation of investment which invariably is on loan at a high rate of interest.

With the demand for television films and an ever-more promising American market it is perhaps not surprising that money gets channelled into completely commercial undertakings. The decrease of quality films (and these invariably made by long established favourites) is a result to be deplored. The days when a young director might make his feature debut with an essentially artistic film are more or less over. The fine flush that gave us the debuts of Gili, Bertolucci, Eprandi Visconti, Bellocchio is over.

Even the Italian comedy which Orson Welles described as one of the liveliest things happening in current cinema is losing its edge.

Leaving aside the great bulk of commercial production let us see what is currently in the studios or being edited.

Luciano Salce, continuing his comedy style has adapted Natalia Ginzburg's very successful play "I married you for a joke" with Monica Vitti, Giorgio Albertazzi and Maria Grazia Buccella starring. Salce produced the theatre version and is trying to retain the freedom and freshness of its style.

Pasolini, unquestionably the major impetus in Italian serious production, is busy with "Oedipus, Son of Fortune" with Silvana Mangano, Franco Citti, Julian Beck, Alida Valli and Carmelo Bene.

Mauro Bolognini, that elegant director of psychological dramas is making a comedy, "Arabella" with Virna Lisi, Terry Thomas and Margaret Rutherford.

Renato Castellani is making a return (after four years) to the screen with "Questi Fantasmi" starring Sophia Loren, Vittorio Gassman, Mario Adorf and Margaret Lee. Director of photography is Tonino Delli Colli.

Nanni Loy is still working on his psychological drama, "Father of the Family" with Nino Manfredi, Leslie Caron and Ugo Tognazzi.

An Italian-Japanese co-production has Kon Ichikawa directing a puppet film "Topo Gigio and the Six Thieves".

Antonio Pietrangeli has begun "L'attirazione", Franco Zeffirelli has begun



Above: From Gianfranco Mingozzi's "Trio". First films by young directors of outstanding talent do still manage to get made — mostly outside the mainstream of commercial production. Mingozzi, whose short films have won him an international reputation, has, in "Trio", provided three portraits of young people — Maria Galvan, a girl pop-singer, — Anna, a young girl who breaks from her middle-class family — and, most endearing (almost in an Olmi vein), Enzo, a young student, perpetually in conversation with himself and an innocent voyeur of the life around him.

non faccia la guerra, faccia l'amore

Below: Lea Lander and Mark Forest in a new thriller, "Silenzio si Uccide"



"Romeo and Juliet"; Damiano Damiani is bringing Sciascia's novel to the screen, "Il Giorno della Civetta"; Gillo Pontecorvo has begun "The Mercenary"; Dino Risi has begun "Si Signora" with Mastroianni. Fellini should be due to begin any moment his "Il Viaggio di C. Mastorna".

Gianni Puccini, together with Zavattini, Bruno Barilli and Renato Nicolai is preparing a film based on the Cervi Brothers, seven young men who were killed by Nazi-Fascists during the period of resistance. Both Lizzani and Germi have been attracted to the idea at one time or another but have dropped it.



Above: Lando Buzzanca and Angela Portalini in Alberto Lattuada's new film, "Don Giovanni in Sicilia".



Above: A scene from Mingozzi's "Trio". Mingozzi has made a reputation with such documentaries as "La Taranta", "Con cuore terno Sicilia" (seen on BBC TV), "Il Sole che Muore", "Michelangelo Antonioni" and the fictional medium length, "Nostro sonno inquieto". He brings to the cinema, observation and courage softened by a sympathy that will undoubtedly result in films of real quality and value.

Strehler, director of the Piccolo Theatre of Milan, is making his directorial debut with an adaptation of Italo Svevo's "The Conscience of Zero". He recently turned down a project to do a remake of "As You Desire Me" (the Pirandello comedy in which Garbo starred before the war). New star would have been Sophia Loren.

"The Odyssey" will be Dino De Laurentiis's latest epic to be produced with Italian Television. It will be the story of Ulysses and his many adventures. Six writers will get to work on Homer while Franco Rosal, who will direct, has said the film will be made in eight one hour episodes, in colour, and shot on several Mediterranean islands.

Below: Kitty Swan, a personable young actress who is making her way in the Italian cinema.





Left: From Skolimowski's "Le Départ" (a Belgian production) and below from the same director's "The Barrier". Skolimowski is one of Poland's brightest young talents — is he being given opportunities he deserves?

LAST YEAR WE had hopes that Wajda's "Ashes" and Kawalerowicz's "Pharaoh" would usher in a new, vigorous phase of Polish cinema after too many years of quiet. But not only did these two films fail to make any international impact out it was evident that nothing was likely to follow.

Now even the Poles themselves are anxious and critics have been vigorous in their expressions of disappointment (Polish Perspectives, No. 4, 1967).

Wajda left Poland to make his latest film and Skolimowski went to Belgium to make "Le Départ" — Polanski seems to have made his career now outside Poland. This trend is dangerous.

Nevertheless, production continues and it is likely that some of the following films will make their way to festivals, either in competition or the information sections.

Where is that King is a new crime story by the popular writer, Joe Alex and directed by Ryszard Ber. Set in the historic palace at Kornik it begins one rainy night when a celebrated picture is stolen and the old custodian is killed.

The Lovers of Marona, directed by Jerzy Zatzky is a love story set in a mountain village involving school mistress and a younger man suffering from tuberculosis.

Big Beat is a musical comedy by Jerzy Passendorfer which unfortunately does not live up to the expectations one has with this director. A young man has his wedding postponed by a young woman appearing at the church and claiming him for her fiancé. An involved attempt to get out of the situation by the young man acting as his drol's (a pop singer) is rather over-done and the film generally lacks subtlety.

The Tail and the Short is directed by Henryk Kluba and deals with the building of a dam in the south-east of Poland and the various dramas that occur to the several people taking part in the construction.

Paris Warsaw directed by Hieronim Przybyl is an adventure film, the action of which develops towards the end of the last war and during the early post-war years when Polish passenger airlines went into service.

The Murderer Leaves a Clue directed by Aleksander Scibor-Rylski is a political thriller. Members of a local People Army have to track down the murderers of a staff officer and recover the card index of Gestapo informers that have been stolen by persons unknown.

The Night directed by Janusz Nasfeter is a psychological drama of the German occupation about the conflicts of people enclosed within the walls of a small house in a provincial town.

Our Life, directed by Pawel Komorowski is a drama of a member of the Resistance who breaks down during an interrogation by the Gestapo and denounces his companions.

At the beginning of May Jan Rybkowski began **When Love was a Crime**. The film is about experience of people of different nationalities accused of the crime of "debasement of the race". The action is set in Germany during the war.

Russian, Danish, American, German and Dutch actors will be starring in the film along with their Polish colleagues. The film will be made jointly by the Rytm group and Allianz-Film, a West Berlin company. Production will take until the end of July.

poles apart

Below: From Ryszard Ber's "Where is that King?"



Left: From "The Pussycats"

two new french films in town

Critic Andrew Sarris once splendidly confessed that what kept him going to the cinema was its girls. This, indeed, is the sole attribute of "The Pussycats" (Salut les Copines) now at the Jacey Piccadilly. A group of four more sexily youthful girls would be difficult to find and they are, well, we gradually discover (the editing of the first fifteen minutes is bizarre to say the least) the victims of a blackmail plot.

During the holidays four young, utterly desirable young students play the elderly men in order to be able to pay to go places with their younger boy-friends.

A married couple, on the rocks, decide to take photos (aided by the girls' male friend) of the goings on and blackmail the girls into working professionally for them — refusal would mean the presentation of the photos to their respective parents.

The girls reject the idea of becoming working prostitutes and the photos are callously taken to their parents. In despair one girl commits suicide. But is it a film, or a game, or a happening? for at the conclusion all the girls and boys and the technicians indulge in amiable horseplay to round off a moral little tale cluttered with erotic innuendo.

Days of Desire, opening at the Cameo Royal and Cameo Victoria this month is Claude Pierson's "Ils Sont Nus", a tough little story in which a few characters and the hard natural decor combine to create a sexual tension.

A family living in poverty on the North Sea coast uses a block-house (remnant of the war) as living accommodation. A woman trying to forget her drunken husband in the arms of different lovers; two children, cruelly influenced by the situation and a young girl who tries to break away and find a new life.

Right:
Catherine Ribeiro in
"Days of Desire"



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SWEDEN: from page 15

afresh; it is like a circle without end. The leading roles are played by Gjo Petré, Gunnel Lindblom, Enik Heil and Heinz Hopf.

Sandrews, the other major company in Sweden has several important productions on hand of international significance including Jacques Doniol-Valcroze's "The

Rape", Vilgot Sjoman's "I'm Curious", Henning Carlsson's "People Meet and Sweet Music Fills the Heart", Mai Zetterling's third film, "The Girls" and Yngve Gamlin's "The Bathers". Jörn Donner's "Roofree" and Jonas Cornell's "Hugs and Kisses" are two Sandrews productions currently being shown.

"Badarna" (The Bathers) is a new Sandrew production. Shooting started a few weeks ago and will go on until the beginning of August. "Badarna" is based on a novel by author Lars Ardelius. It is directed by Yngve Gamlin, well known artist and cinematographer. Ingrid Thulin is to portray one of the film's main characters. It is Miss Thulin's first appearance in a Swedish production in almost two years.

"Badarna", a black-and-white wide-screen production is being shot on location at Strömsund, a tiny village in the north of Sweden.

It describes the life in a small community somewhat retarded in its modern development. Gunilla Ohlsson, a new and promising actress, will portray the central character; a young adolescent girl on the verge of maturity. The course of events in the com-



Above:
Christine Schollin in "The Serpent"



munity's life plays a decisive role in her personal development.

Sandrews' fifth production this year is a children's film in colour, "Hugo and Josefina" and is being directed by Kjell Grede. It is based on several children's books by Maria Gripe.

This is Kjell Grede's first feature film. Previously he directed a short "The Chimney Sweep", for Sandrews and was assistant to Ingmar Bergman. As a teacher in various schools he has acquired great experience with children.

Hugo and Josefina are two children about eight years old. Hugo is a strange one, who has definite ideas about his surroundings. Josefina is the youngest child in her family, her father is a clergyman. The film shows how Hugo and Josefina gradually become dependent upon one another.

Left: Christina Schollin in a violent scene from "The Serpent" which will be premiered soon in London.



Left and right: SIX NYMPHETS by photographers David Larcher and Philip O. Stearns, 144 giant pages — photographs throughout — 12 in x 12 in. Price £5.5.0d. Post: 3s.6d. One hundred and forty-four pages of nude studies devoted to the study of the female form in its transition from adolescence to womanhood. Six new models barely in and out of their teens — two young photographers of unusual sensibility and taste.

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selection august

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Academy One (GER 2681) — Joseph Strick's favourable film version of James Joyce's *Ulysses*. All Seats Bookable.

Academy Two (GER 5129) — Olivier Shakespeare Season. Hamlet, 3 (4); Henry V, 7 (14)

Academy Three (GER 6819) — Lina Wertmüller's *The Lizards* (I Fratellacci), 1 (2); Robert Bresson's *The Ladies of the Bois de Boulogne* (1945), 3 (14); Godard's *Les Carabiniers*, 17 (14); Olli's *The Engagement at Firdonzi*, 21 (14). Each of these films is a major work — the Godard being perhaps the strongest and most satisfying work by its unpredictable director. Olli's film of a man whose work takes him to Sicily and away from the girl who wants to marry him is, as to be expected, closely and sympathetically observed and is a moving social document.

Baker Street, Station, Jacey — *Quincy Season*

Berkley (MUS 5150) — *Leleouch's* "Julia" (Un homme et une femme) with Louis Trintignant and Anouk Aimée and Agnès Varda's beautiful poem of love "Le Bonheur"

Cameo Poly (LAN 1744) — Masaki Kobayashi's extraordinary brilliantly bizarre "Kwaidan"

Cameo Moulin (GER 1653) — Kenneth Shindes' powerful "Orni" and "Madrid Paradise"

Cameo Royal (WHI 5215) — The dramatic and sexy Swedish film "My Love and I" and "Topless Story". Next programme: "Days of Wonder" (Un son et une nuit)

Cameo Victoria (VIC 5532) — Godard's study of Persian youth: "Masculin Féminin"

Cinephone, Oxford Street (MAY 4721) — No Orchids for Lulu

Compton Club (GER 4555) — Members only

Continental (MUS 4103) — Cecy-annia's "Zorbe the Greek" and "Blood on Black Lace"

Curzon (GRD 3757) — Jane Fonda and Peter McEnery in Roger Vadim's "The Game is Over" (based on Zola's *La Curée*)

Oilly Club (GER 6265) — Members only

Jacey, Charing Cross Road (GER 4165) — The Beautiful People

Next programme: Yoko Ono No 4

Procedurally, Jacey — (REG 5449)

— The Pussycats

Royalty, Kingsway (HOL 5204) — Topol in "Sallah and The Story of Israel"

Paris Pullman (FRE 5595) — Pasolini's masterpiece, *The Gospel According to St Matthew*

Westland Evergreen (HAM 4571) — The Entertainer, 1 (6); The Wrong Arm of the Law, 7 (7); Tokyo Olympiad, 14 (7); M. Mollat's Holiday, 21 (7)

Birmingham, Cinephone — The

Horrible Profession & Trapped by Fear; Lost Sex & Wedding Swedish Style & Take me while I'm Warm, 1 (12)

Brighton, Kemp Town, Continental

— How Green was My Valley, 3 (3); The Reps & Secrets of the Nazi Criminals, 6 (7); Sex in the Grass & Pans in the Raw, 13 (7); Lady and the Tramp & Ballerina, 20 (7); Fantasia & Bear Country, 27 (7)

Edinburgh, Jacey — Lu & Men and Women; Passionate Gamers & Madeline; Cloroxes & Please not Now, Of Flesh and Blood & Little Sex Femmes

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drink swallows a soul and is haunted by its spirit and its three mystical attendants — the story is unfinished as we are told the author could find no of satisfactory ending.

Finally, the longest of the three, a talented blind musician is kidnapped by the spirits of a famous tribe so that he may sing to them of the great defeat which resulted in their death. In order to evade the spirits he is advised to paint himself in holy scriptures but he neglects to paint his ears and these are ripped from him in a terrifying sequence.

The brilliantly dramatic colour photography is by Yoshio Miyajima — the music by Toru Takemitsu is an evocative asset.

Roger Vadim's The Game is Over (from Zola's *La Curée*) has most things in it from Handel's Concerto for Organ No. 10 to Nageswara Rao on the Vine; a pop art blow-up to pieces of Eastern sculpture, some truly ravishing colour photography by Claude Renoir and original costumes from Taniine Aufre.

Yet the conglomeration is controlled and in no way swamps the two credible performances by Jane Fonda and Peter McEnery as Renée, the young woman who destroys herself for love, and Maxime, who is too weak to risk all for love and comes down on the side of money. In fact often the decor underlines the drama, in particular Michel Piccoli in period costume taking charge of the distraught Renée he has ruthlessly out-manoeuvred has a neat pointed Inquisition touch.

Tina Marquand (seen in *Modesty Blaise*) is our current cuddly doll.

Jane Fonda and Peter McEnery in "The Game is Over"



CLASSICS

Baker Street — James Cagney *Each One Can*, 1 (6); *A Midsummer Night's Dream*, 10 (3); *Bette Davis Week* — *The Petrified Forest*, 13 (4); *Now Voyager*, 17 (3); *Humphrey Bogart Fortnight* — *The Treasure of Sierra Madre*, 20 (4); *The 27 (4)*; *The Maltese Falcon*, 31 (3); *Let's Shows Every Friday* — *Big Sleep*, 24 (3); *Casablanca*, 25 (3); *John Huston & The Graceland Curtain*, 4th; *Old Man Motor Car*, 11th, *Wild Trap*, 18th; *La Belle Vie*, 25th

Chelsea — *The Wages of Fear*, 6 (7); *From Here To Eternity*, 20 (7); *What Now Pussycat*, 27 (7); *Let's Shows Every Friday* — *Back Street*, 4th; *From Woman to Woman*, 11th; *Love Me as Long As You Like*, 16th; *The She Wolves*, 25th

Croydon — *She*, 6 (7); *Blue Hawaii*, 13 (7)

Hampstead — *Georgy Girl & Morgan A Suitable Case for Treatment*, 6 (7); *Blow-Up*, 20 (7); *Let's Shows every Saturday* — *Jane Renoir Season* — *La Hégé* Or Jus, 26th; *Bouquet*, 18th; *The Vanishing Corporal*, 19th; *Alice Philpotts*, 26th

Kilburn — *Lord Jim*, 6 (7); *Zorba The Greek*, 13 (7)

Notting Hill — *Marx Brothers Season* — *Monkey Business*, 6 (4); *Jack Soup*, 10 (3); *Horsefeathers*, 13 (4); *Animal Crackers*, 17 (3); *The Cocoanuts*, 20 (4); *Room Service*, 24 (3); *Let's Shows Every Friday* — *Russian Season* — *Travis*, 11th, 4th; *Alexander Nevsky*, 11th, 18th, 18th

Prased Street — *King Rat*, 13 (7); *Four For Texas*, 20 (7)

Stockwell — *How To Keep The Ropes Burning*, 14 (4); *A Woman is a Woman & Scene Nuh* — *Take One*, 10 (3); *The Dressed Mafia*, 13 (4); *The War Game*, 17 (3); *Japanese Week* — *Woman of the Ganges*, 22 (4); *Seven Samurai*, 24 (3); *Swedish Week* — *Dear John*, 27 (4); *My Sister My Love*, 31 (3);

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Westall — *Cal Ballou*, 7 (6); *Carry on Cleop*, 14 (8); *Let's Shows every Friday* — *The Sporting Life*, 4th, *To Kill a Mocking Bird*, 18th, *The Trials of Oscar Wilde*, 25th

Glasgow, Curzon — *Those Magnificent Men in Their Flying Machines*, 6 (7); *Born Free*, 21 (6); *Glasgow* — *Carry on Gaby*, 13 (6); *The Incredible Journey & The Walrus King*, 20 (7)

Leeds — *Cal Ballou*, 13 (7); *Journey to the Centre of the Earth*, 27 (7)

Manchester — *She*, 6 (7); *Descente*, 26 (7); *I'm All Right Jack*, 27 (7); *Portmanteau* — *King Rat*, 6 (7); *Lord Jim*, 27 (7)

Sheffield — *Who's Minding The Store*, 13 (7); *The 300 Spartans*, 20 (7); *Giris, Girls, Girls*, 27 (7); *Southampton* — *Help*, 20 (7); *Lord Jim*, 27 (7); *Let's Shows* — *The Singer Not The Song*, 18th; *Back Street*, 25th



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